



site95

Journal

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site95 is a non-profit organization established to present alternative exhibitions for emerging and established artists in temporary urban locations. Drawing upon available space in major cities, site95 will present over five projects per year, each extending up to two months. The impermanent sites create a platform for artists and curators to present innovative ideas in different contexts and allow viewers to experience new work not native to their location. Exhibitions will offer openings, educational talks and tours, screenings, and performances. site95 will also feature the online monthly journal with contributions by writers, curators, and artists.

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Cover Image
Exhibition view: “Lines of Thought”
Parasol unit, London, February 28 - May 13, 2012
Courtesy Parasol unit foundation for contemporary art and artists
Photo credit: Stephen White

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From the Editor

The June Journal covers a lot of ground with a single form. As Rebecca Harris writes in “The Idea of Line” in this issue, “the line” of thought plays just as much of a role as the execution of an idea (an action) as it is part of the process of development.

In this issue we see how ideas are formed in Christy Gast’s Artist Project “Re: Source,” giving insight into her research, interests, and experiences creating work. We are exposed to the line spontaneously forming in the work of Natalie Cheung, who interviews Jessica Naresh. The line can be fluid and gestural in Cheung’s work, or grid-like and visceral in the Artist Project by Michelle Grabner. In Wayne Adam’s review of Michael DeLucia’s new work at Eleven Rivington it is well executed and precise; while in Tamsen Greene’s review of the Sadamasa Motonaga exhibition at McCaffrey Fine Art, the line is initiated to outline reductive forms. Lastly, through the use of recycled and collected materials, Trish Andersen and Maureen Walsh of Domestic Construction use the line to create dynamic environments.

What is exciting about these different interpretations is that the line does not need to be so definitive, especially in art making. Additionally, in art writing, thoughts are also abstract, individualized and completely open to analyses. It is a great pleasure to see how these articles assemble to create a cohesive issue. The line is after all, as defined by Euclid, “a breathless length.”

My great thanks to everyone involved in this issue. Our next two issues are dedicated to the “Dead in August” project, a multi-venue series of events and exhibitions in New York. The two issues will include special artist projects and features by New York based artists and writers as well as a special August issue focused on our fundraising benefit with donated work from over 80 artists.

More to come,
Meaghan



Natalie Cheung, *Movement 42*, 2010, silver gelatin mordençage, 36 x 46in

Editorial Staff



Meaghan Kent is the Director and Chief Curator of site95. Kent was a gallery director, for the past ten years she has worked in galleries including Casey Kaplan, Andrea Rosen Gallery, and I-20, managing the careers of internationally emerging and established artists and coordinating exhibitions locally and worldwide. Prior to her move to New York, Kent completed her MA in art history at George Washington University, Washington DC and her BA at the College of Santa Fe, New Mexico. During this time, she worked as a professional intern and assistant at several institutions, including, The Phillips Collection, Hirshhorn Museum and Sculpture Garden, *Art in America* magazine, and SITE Santa Fe. She has written and curated independently, most recently creating “Dead in August,” a Brooklyn based project that presented exhibitions, screenings, and performances. Originally from Northern Virginia, Kent is based in Brooklyn, New York. photo credit: Cary Whittier



Sara Maria Salamone has always had a keen interest in art. After completeing her BA in Photography from Hampshire College, she became avidly involved in the art scene in Albany, by joining the Board of Directors for the Upstate Artist Guild and becoming Photo Editor for *Upstate Magazine*. Salamone began expressing interest in curating and produced a handful of exhibitions and most recently crafted a successful group show entitled “Beatus Abjectus,” at Space Womb Gallery in Long Island City, NY, in 2009. She was awarded an Honorable Mention by Arial Shanburg in the 29th Photography Regional of the Capital Region and a Dean’s Scholarship, awarded on merit, to Parsons the New School for Design, New York. Salamone will be receiving her MFA in Photography and Related Media from the New School for Design in New York City this August. Salamone orginates from Albany, NY and currently lives and works in Brooklyn, NY. photo credit: Jessica Yatrofsky



Tyler Lafreniere was born and raised in the town of Camden, Maine. From a young age he expressed his greatest love for sculpture, drawing, art and creating badass design. Since childhood, Lafreniere has continued through on the path to mastery. Stopping at Hampshire College in Massachusetts and Goldsmiths, University of London to study fine art and design, Tyler refined his skills working with various artists, printmakers, and design shops including Fire Haus Studios and The Chopping Block. Lafreniere’s most recent achievement has been the extremely well received art zine *Gypsé Eyes*, now well into its 5th issue. Lafreniere currently resides in the Brooklyn, NY where he continues to work as an artist and freelance designer with his own company Kids With Tools.



Jennifer Soosaar is a scientist whose published works include articles and textbook chapters. She delights in helping people understand concepts outside of their knowledge comfort zone -- especially those of artists and scientists who are creating new ways of understanding or relating to the world. Jennifer has a Ph.D. from Yale and is currently from Philadelphia (via Texas, Virginia, Michigan, Connecticut, Bermuda and Ireland).

Contributors



Sculptor and video artist Christy Gast grew up in rural Ohio and currently lives and works in Miami. For past projects, Gast has tap danced around Lake Okeechobee, performed as a mermaid on trapeze and a cowgirl with an inflatable desert, and written and recorded a cappella folk ballads about women in the military. Deeply engaged in the role of landscape in both art history and politics, most of the artist’s large-scale projects start with the notion of “public land,” in both practical and romantic senses. Her work has been exhibited at museums and galleries internationally, including MoMA/PS.1 Contemporary Art Center, Artist’s Space and Harris Lieberman Gallery in New York; the Fabric Workshop and Museum in Philadelphia; Miami Art Museum, the de la Cruz Collection, Gallery Diet, and the Bass Museum of Art in Miami; Los Angeles Contemporary Exhibitions and High Desert Test Sites in California, Cabaret Voltaire in Zurich and Centro Cultural Matucana 100 in Santiago, Chile. Her book of photography, “Source,” will be released by [NAME] Publications in 2012.

Contributors (continued)



Wayne Adams is a Brooklyn-based artist who received his BFA from Calvin College and MFA from Washington University in St. Louis in 2000. Adams has exhibited throughout the Midwest, New York and Vienna, Austria. Recent shows include, “Wayne Adams: New Work” Union University Art Gallery (2011), “Control Alt Delete” HKJB, Brooklyn, NY (2011), “Adams | Miracle” STOREFRONT Gallery, NY(2010), and “The Strange Place” Alogon Gallery, Chicago (2008).



Naomi Asselin was born and raised in the heart of Minnesota. She made her way to Brooklyn two years ago after obtaining her BFA in painting, drawing, printmaking, and Art History at the University of Minnesota Duluth. Her passions include baking tasty treats, working at her local coffee shop to make ends meet, gardening, and biking around Prospect Park. Asselin’s ultimate goal is to be apart of a wonderful program that educates children about the arts.



Michelle Grabner lives and works in Chicago and Waupaca County, Wisconsin. She is a professor at The School of the Art Institute of Chicago and a visiting critic in Painting and Printmaking at Yale. Grabner contributes reviews and essays to *Artforum*, *X-tra* and *Art-Agenda* and is represented by Shane Campbell Gallery, Chicago. With her husband Brad Killam, she co-directs the The Suburban, Oak Park, IL and the Poor Farm in Northeastern Wisconsin.



Tamsen Greene is a freelance writer based in New York, as well as the Director of Jack Shainman Gallery. She has written extensively on Japanese artists, both contemporary and postwar, and has published feature articles in *Modern Painters* on Kazuo Shiraga and Shinro Ohtake. Greene worked on the curatorial team of the 2010 Gwangju Biennale in South Korea, curated by Massimiliano Gioni, and has traveled extensively through Japan. She is a frequent contributor to Artinfo.



Since graduating with a degree in Art History from the University of East Anglia in Norwich, Rebecca has gained broad research, project and writing experience within a number of arts organizations including Tate Britain, the Barbican Centre, *Modern Painters* Magazine as well as galleries including Hauser & Wirth. Rebecca received an MA in Curating from Goldsmiths College, London in 2005 and while maintaining her own curatorial practice, has worked as a researcher and writer developing an expertise in Modernism, Post Modernism and Contemporary Art practice. Her independent research interests consider the possibility of writing in imagining the visual, the identification of an artwork through notions of reading and writing in the encounter of art, this forming part of ongoing research as part of her PhD, currently titled “Textuality, Forms of ‘Reading’ and the Encounter of Art” at Goldsmiths College London.



Jessica Naresh is co-owner of The Art Registry, an art consulting and events firm in Washington, DC. She received a Bachelors Degree in Art History from Tulane University. Her introduction to the contemporary art world was as an intern at Casey Kaplan, NY. After receiving her MA from Christie’s Education in New York, she moved to Washington, DC, where she worked at Hemphill Fine Arts. She has curated numerous exhibitions in galleries and alternative art spaces in the DC area. She serves on the board of the Washington Project for the Arts.



Interview with Natalie Cheung
by Jessica Naresh
5.2012

Jessica Naresh: What drew you to utilizing photographic processes in unconventional ways?

Natalie Cheung: I was trained as a traditional photographer and for a long time I was very interested in setting up still life with a formalist minimalist look. Later realizing that I was more interested in the objects I was photographing, mostly from nature, I started using a 4x5 field camera creating very textural landscape-esque images. One thing I became continually frustrated with was the control I had over the compositions. I was interested in capturing these patterns in nature, seemingly unique and created by chance happenings, but was not creating or showing anything that didn't already exist with these photographs.

I started making photograms, which is simply placing an object on photosensitive paper and exposing (which creates an x-ray like image), because it was a way I was able to document an object and its texture without being able to completely replicate the moment of exposure. As there is no negative involved in the process, each print is unique.

JN: Some of the processes you have used to create different bodies of work have been cyanotypes, mordançage, and pinhole cameras. What is it that interests you in a particular photographic process?

NC: Generally what draws me to these photographic processes is their historical significance to the medium. Aside from mordançage, all the other photographic processes I use are some of the oldest and most basic techniques in photography. I really enjoy the purity that these processes bring to my work.

JN: Are there any processes that you want to work with that you haven't yet?

NC: I don't really seek out new processes to apply them to my work. Generally I have always just stumbled upon some anomaly in what I'm doing with a process and then conduct more experiments to try to somehow re-create the anomaly, with equal parts of success and failure.

JN: What role do chance happenings play in your work?

NC: Chance keeps me interested in making work. Not only do the proc-



esses I use rely heavily on chance happenings but one of the main purposes of the work is having a photographic medium to physically capture a moment of chance on paper.

JN: In addition to chance happenings, what other concepts are you exploring through your work?

NC: A core concept that I explore in my work is using the photographic medium not as a tool to capture visual memory, but to attempt to capture the physical presence of a fleeting experience.

In my "Intermediaries" series, mappings of evaporation are created from an event that has physically taken place on the paper. In "Movements," the light-saturated silver gelatin paper effectively has the light and layers of gelatin clawed, rubbed and torn away, in some cases revealing and leaving just the bare white base of the photographic paper.

JN: Do you have a favorite artist?

NC: I don't have one particular favorite artist, but a few of my favorites are Francesca Woodman, Michiko Kon, Cy Twombly and Sol Lewitt.

Natalie Cheung received her MFA in Photography in 2010 from the Tyler School of Art, Temple University and her BFA from The Corcoran College of Art and Design in 2008. Her work is included in the collection of the Museum of Fine Arts, Houston. Originally from Falls Church, VA, Natalie lives and works in Washington, DC.

Untitled (Intersections of Light), 2011, color pinhole lambda, 30 x 38in

Movement 42, 2010, silver gelatin mordançage, 36 x 46in

Feature

The Idea of Line
by Rebecca Harris

A *line* begins from at the point at which the pencil touches the paper, or the moment when a thought begins to turn into, let’s say, a clearly considered idea. We might think of drawing a line, something immediately visual that contains the trace of recognisability. Through movement and space, by shading or the decision to leave the paper blank, the drawn line defines boundaries, divides, creates the idea of a frame, a window, a moment to see in and see out. While the line in writing is the seeming linear movement of words on the page as I write, the words are formed and held together to produce meaning. More broadly, we might consider the line as that which determines the spaces in-between and excluding one place from another. The idea of *line* in the visual and conceptual parts that make up what we know as Contemporary Art might seem to contradict easy resolution in traditional art historical discourse, while the show that I wish to reference here provided an antidote to the overloaded thematic exhibition, instead creating a time for a fresh contemplation of works we might expect by well-known artists together with a new younger and international artworld. Gallery and art foundation Parasol Unit in London brought together 15 artists working from the 1960s to the present day under the title “Line of Thought.” The exhibition prompted thoughts about how the seemingly simple line is consciously and unconsciously present in disparate motifs and concepts in often unrelatable forms of artistic production. To present such a show now, in the heart of contemporary art gallery land of East London, is discursively creative in rethinking approaches to contemporary art making.

To think of a *line of thought* one at first might think of how we use language in order to position one’s own ideas or thoughts. To construct an understanding of an idea for oneself and for others that identifies a beginning, a middle, and an end. Although this is the basic format for any piece of writing, it is also an approach taken to create an order or to justify our thinking, to make sense of it. In everyday instances the key element is the finale of such a process, so we might consider the *line of thought* as associated to the preparatory moments. Although we might assume that these moments are based in language, there is a space where the visual is determined by the nonvisual, the moments where a memory is linked to another, when conversation or experience play with our thinking. When approaching a work of art, the line of thought culminates in the final work of art, while the process of making informs our response to it. The line of thought might instead be the gestural action of art-making, the link between the subject to the body of the artist to the surface of the canvas for example.

I)
In literature, language is framed in quotation marks, while the book frames a use of language in subjects and ideas determined by accepted linguistic forms that have been accepted into the cannon of that discipline. The nature of literature allows for a certain amount of deviation within the structure. So the frame is rather like the line acting as a continuous conceptual guide that creates a method by which to read and within the space we might sort to gain the specifics of a theory or rather suspend belief as we enter an imaginative landscape of fiction. Philosophy might be considered as a form of liberation, having a conceptual intensity that liberates us from the “extended world of material texts, contexts, historicity and style.” Claire Colebrook makes the claim that this liberation might mean that we are able to read certain theoretical text for a “concept of time,” to allow us to “re-structure the very nature of thinking and subjectivity.” (I) This act of framing is not so far removed from the frame around a painting, or the lines that form a sculpture, to which the eye can adjust its perspective to see something else. We might use such expectations of the liberated text in our approach to free art from the discourse of a thematic art history. I might claim that the use of a seemingly simple subject, the line, only highlights the layers of expectations we have as a viewer, and it is by considering these layers of expectations that might reveal a more complex reading of art.

For example, let’s consider the critic’s position in the perception of artworks. The traditional expectation is for the critic to have some prior learned knowledge that relates to what we are looking at. This might be knowledge about the work of art, or a knowledge on the genre of *similar* works of art, often meaning works of a particular period that help us to allocate this work within a given framing of art. The written word remains relatable, forever returnable, that is not so unlike our desire as viewer to find a line between the artwork we find, rational thought and a language that might articulate this thought for us. At this point the frame becomes the space for narrative. There are, of course, problematics attached to such an exhibition, for surely the definition of line is in part the framing of the works within the space as much as the framing that exists in the parameters by which the artwork exists as shape, or as image found in the frame or on the wall on which it has been drawn, as is the case of several works at Parasol Unit.

The drawn line might be considered as the actual mark, the incision or puncture as described by Jean-Luc Nancy in his description of the *distinct*. Or rather, it is the line that sets up to create the impression of the *distinct* that we might describe as the image. The *distinct*, he explains, “is withdrawn and set apart by a line or trait, by being marked also as withdrawn [retrait]. One cannot touch it: ... because the distinctive line or trait separates something that is no longer of the order of touch; not exactly an untouchable, then, but rather an impalpable. But this impalpable is given in the trait and in the line that separates it, it is given by this distraction that removes it.” (II) This exhibition could act as source material to consider Nancy’s question of identifying the distinct for the line here isn’t merely the marking that creates a form, or marks the space of the work of art (although there are several examples of this here).



Exhibition view: “Lines of Thought” Parasol unit, London, February 28 - May 13, 2012
Courtesy Parasol unit foundation for contemporary art and artists, all images photo credit: Stephen White



The line clearly presents the possibility of expansion, while conversely it is a reductive form allowing for return. The line is repeated, constructed, symbolic of representation, yet by its very nature it continually returns back to the trace of form or idea. Helene Appel reflects on the line as representative of familiar objects, that are instantly recognisable in her paintings. Here the overlooked materials of everyday, nylon netting and fishing wire, are carefully inscribed on the canvas presenting almost abstract and at times graphic repetition and rhythm of painting. The labour evident in her work is a gesture of painting, of precise observation and a close consideration of form that renders these ephemeral materials living matter with a new, almost unrecognisable form of representation. As with poetic writing, several of the works in this exhibition present at first a reductionist approach to form and content, yet through the process of painting, forms contain a possibility for an aporia of thought and visual experience. Turning to an artist from another generation, James Bishop's use of soft shading and soft-edged line abstraction rendered in opaque and luminous paint shift the surfaces when one's gaze as though the geometric forms and lines are pulsating into our space of encounter.

Presenting works by artists at the forefront of the Minimalism of the 60s and 70s highlights that a reduction of colour and of objectivity is not necessarily a process of simplification or reduction but instead a provocation to test our visual engagement with artworks. While Fred Sandback uses industrial materials to create structures found here, there is little material other than that used to make the line to form controlled structures that seem suspended in situ. The process of making is reduced to simplistic shapes yet these works contain a volume and substance despite there being little there. Pieces such as "Untitled (Nr. 4)" create geometric forms where nothing before was visible and so the viewer is left filling in the blanks, negotiating the moment of looking at the artwork and that of just looking at a wall in a gallery. In one of his statements from 1975, Fred Sandback wrote, "understanding something often means dissecting it into its component parts. My work resists that kind of understanding, as it's all one thing to start with. I don't proceed according to rules." (III) We might say that Sandback then, breaks down the lines of thought between the artwork and the viewer. There is no linearity between contemplation and interrogation. Sandback's work highlights the moments in between, the parts that are non-visual, non-object that help to determine the meaning of forms within the construction of given spaces. The sculptures have strength in an absence of material that leaves you with empty shapes and forms that are constructs of our imagination.

Here then, the space of the gallery is complicit with the formation of objects, and reduced further, the gallery itself becomes a series of lines creating form in space. Sol LeWitt's "Wall Drawing #103: Not straight vertical lines from floor to ceiling, using as much wall area as is determined by the drafter," has a fragility of line that evokes the moment of drawing on the page, marking the empty space with something that is non-identifiable yet immediately recognisable as a Sol LeWitt piece. We know that LeWitt had for many years provided instructions for the execution of his works and indeed, this act of passing on authorship is part of the discourse surrounding Conceptual art and themes of repetition and deferral of the artist's gesture of making an artwork. There is also a ghostly familiarity to his works drawn directly onto the wall, the light gesturing of the pencil line that forms an image of sorts, is somewhat loud in its meekness. It claims the space yet only gently shimmers, almost as if it occurs only in our peripheral vision.

Exhibition view: "Lines of Thought" Parasol unit, London, February 28 - May 13, 2012
Courtesy Fred Sandback



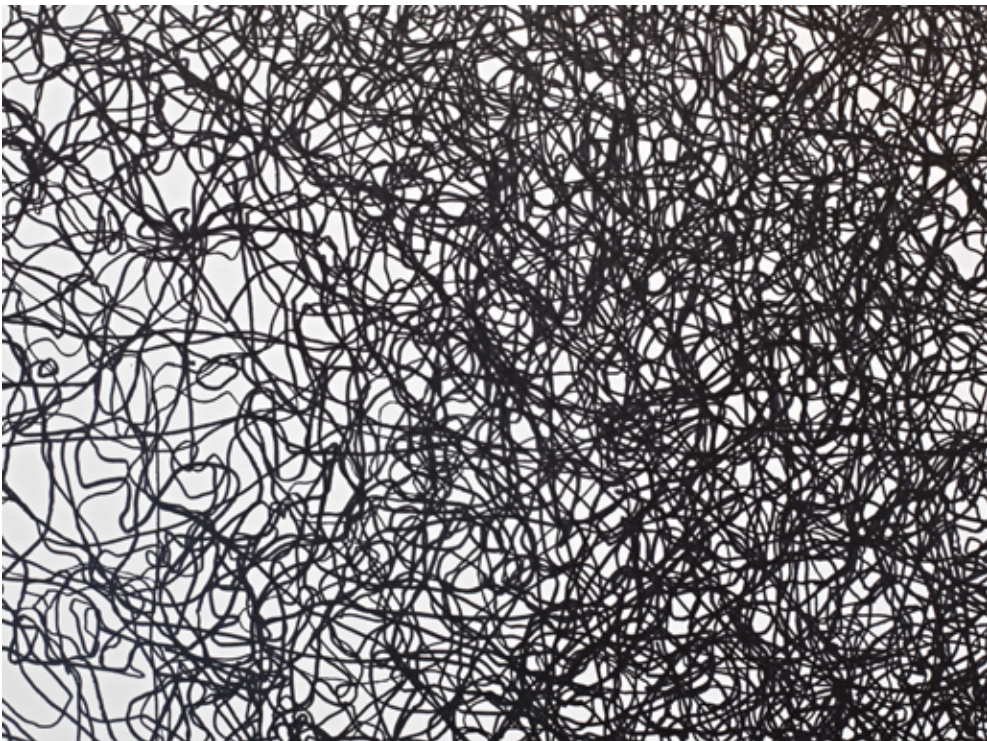
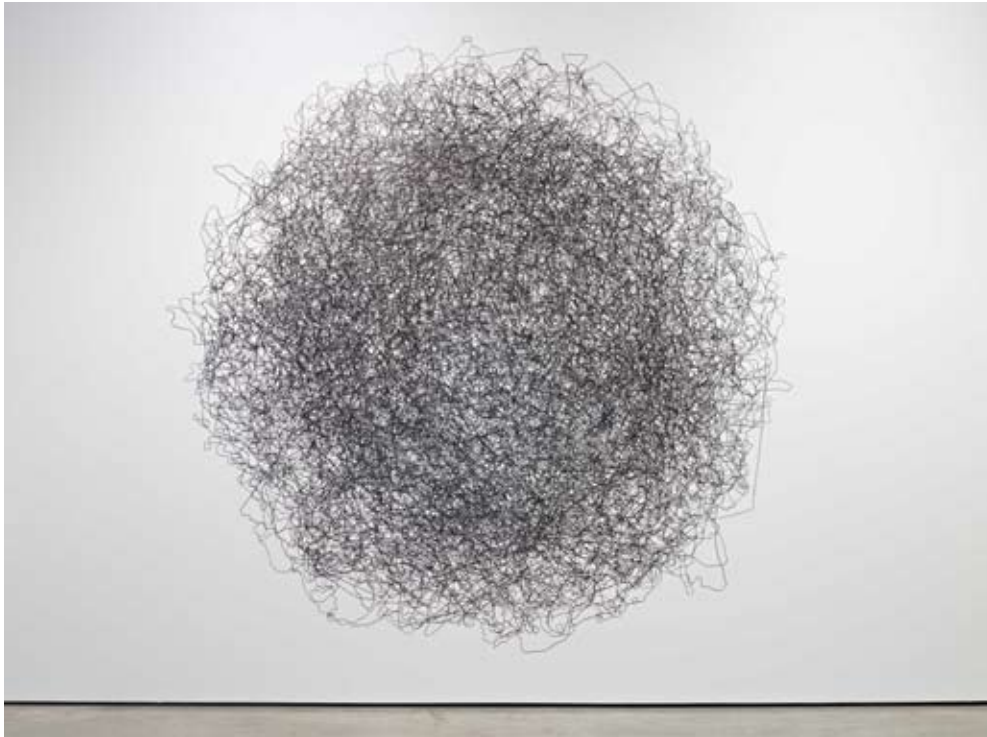
Although as regular artviewers we might be well aware of the thought processes that go into such works, the fragility of these pieces still exist in the final presentation. The preparatory element or line of thought between concept and representation has somehow ruptured in the moment of encounter. The LeWitt drawing is a particular case in point. The markings on the wall are reminiscent of a mistake, the tracing of something, a coding for placing an artwork on the wall and someone forgetting to rub away the markings. While it is this presence of marking that gives it an immediacy, of "capturing and holding the transient experience" which, as Rosalind Krauss points out, was the description used by Freud to characterise photography in his 1930 book, "Civilization and Its Discontents." (IV) LeWitt's drawn lines or Sandback's built line structures reduce the information that a photograph puts in, yet the motif of line also refuses the descriptive engagement of event to paper that we expect from writing. It is neither descriptive nor visual enough to be maintained in our associative modes of contemplation. Krauss makes the claim that the camera acts as a "registrar of visual impression" just as the gramophone works with "equally transitory auditory" impressions, while the line in several of these works highlight the arbitrary nature of an register of an impression.

The choice of works in the exhibition might be telling of the state of contemporary art and how we consider an engagement with *line* as subject. Thinking of photography for example, here it slides in and out as a means of determining or obliterating assumed notions of representation. Part sculptural form in Jorge Macchi's "Horizonte," 1995, in which springs continue the line of the horizon beyond the means of sight found in the little photograph; or as *abstraction* in Nasreen Mohamedi's "Untitled," c.1960s.

Described as a Post-Conceptual artist, Macchi's practice has a gentle poetry that combines with, as Curator Ziba Ardan describes, an "openness with which he perceives life." (V) His wide source of references and materials shift the between fine art practice and an aesthetic of the everyday, with newspaper cuttings and found maps providing material. At first his work might seem to take a purist approach to line and form, yet this is imbued with a poetic collusion of disparate visual language. (VI) As Tom Morton describes "Horizonte," "This is much more than an elaborate and ill-conceived hanging mechanism. Extended by the springs, the non-existent 'line' of the horizon in the photographic image becomes something awkwardly physical, and we begin to wonder at what strange apparatuses, what unnecessary armatures, hold up out perceptual impressions, and our romantic beliefs." (VII)

Mohamedi's interest in developing written and visual language and personalised symbols into grids, diagonal and free-floating forms, is in part, influenced by the abstract painting of the early 20th century, while it speaks of the symbolism found in Islamic architecture. Mohamedi presents the perfect antidote to the spare minimalism of the 60s and 70s in the west for her practice not only contradicted the figurative, narrative art that was prevalent in India at this time, but also took forms found in western abstraction and minimalism to prove an alertness to the conditions of her environment. For her, Islamic architecture was reductive, and so her representation of these places create a visual language that can easily be associated to abstract painting, something almost familiar, while the evident fusion at play takes it back to an unknown, other's personal experience is presented in pare down form. The

Exhibition view: "Lines of Thought" Parasol unit, London, February 28 - May 13, 2012
Courtesy Adrian Esparza



Exhibition view and detail: “Lines of Thought” Parasol unit, London, February 28 - May 13, 2012
 Courtesy Özlem Günyol & Mustafa Kunt

black and white of “Untitled,” c.1960s, gives the impression of the imperfect image as here, details are saturated to become blocks of non-colour. There is a movement that exists where line fizzes into something undefined while the knowing of not-seeing only highlights further the faltering expectation of the photograph.

In this exhibition the line is not always visual, and at times, it is just the notion of the line, which stands in to form a linking between idea to object, or object to idea. The methods by which artists interrogate ideas to produce artistic output might represent the sometime uncertain, interrupted and confused line of thought. We might suppose there is a discourse on rational line versus the scribble, which one supposes is artistic prerogative to some extent, especially when so rationally articulated here by younger artists. Conrad Showcross often takes failed theories and methodologies in physics and metaphysics, to create ambiguous structural and mechanical forms that sit somewhere between geometric realisations and an appropriation of ideas from art history, for when looking at “Harmonic Manifold 1 (5:4)” 2011, one immediately might think of the sculptural machines of Jean Tinguely for example. The cast bronze sculpture surrounded by drawings forms part of a series of works that resulted from the artist’s investigation into the harmonic spectrum. Fascinated by the idea of the mathematics behind the music that we might find most enjoyable, the artist wanted to present the ratio of numbers in a visual rather than aural manner. The visual form represents a desire to return to the subject and interrogate its essence beyond what is visually there, thus we might consider a link between artistic production and the striving for comprehension through philosophical thought. The artist contradicts the desire for concept over content to an extent where lines of thought between experiences that might seem unrepresentable in visual form become static objects representative of this contradiction.

What marks this exhibition as relevant to the discourse on contemporary art practice is how the re-evaluation of the line in the context of an exhibition of artworks in the latter part of the 20th century and beginning of the 21st century highlights that in order to deal with such a theme, one has to consider the artistic and thematic with a broader consideration of other discourses. For, although the line is the visual manifestation of a gesture of the artist, this gesture is also a social and physical statement of intent. Furthermore, to consider the line in the global artworld we now reside in, social context for which the line is devised as well as the visual and vivid depiction of it, must be addressed for us as viewer to engage with the object of art. Here multiple languages of artistic production and intent become evident. The hand is used as an instrument for composing line, marking the page with written thought or visual representation. (VIII)

We might think of the written mark as limited to specific uses of language, to form and content written in language, but language deviates within itself, suspends belief or meaning, changings from one moment to another instantly, just by the simple deviation of use. If we think of how we frame moments to find consolation where our imagination is matched with the identification of words, we can find something similar to how we identify with the visual, the represented. Artists allow this to be taken one step further, where moments of the visual become identified with the vivid and possibly non-representable. We are no longer articulating the process of making, but also the process for thinking. The line of thought therefore, is much more than a drawn point to point.

“Lines of Thought” was on view February 28 - May 13, 2012 at Parasol unit, foundation for contemporary art, London.

parasol-unit.org

I Colebrook, Prof. Claire “Seduction, Gender and Genre: Derrida/Cixous, Cixous/Derrida,” Paper presented at the symposium: Engaging with the Humanities, Utrecht University, March 27-28, 2008.

II Nancy, Jean-Luc “The Image – the Distinct,” p. 2.

III http://fredsandbackarchive.org/atxt_1975stat.html

IV Krauss, Rosalind “When Words Fail,” in October 22, 1982, p. 95.

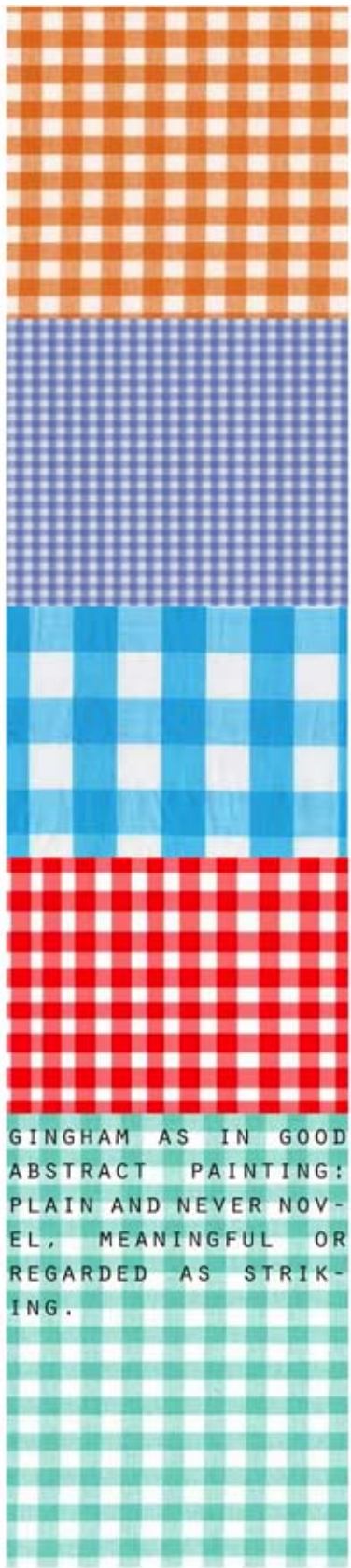
V Ardalan, Ziba (2012), “The Mystery of Line,” in exhibition catalogue “Lines of Thought” London: Parasol Unit Foundation for Contemporary Art/ Manchester: Cornerhouse Publications, p. 7.

VI Pérez Barreiro, Gabriel in <http://www.jorgemacchi.com/eng/tex10.htm>

VII Morton, Tom (2012), “Thoughts on Lines,” in exhibition catalogue “Lines of Thought” London: Parasol Unit Foundation for Contemporary Art/ Manchester: Cornerhouse Publications, p. 59-60.

VIII Rosalind Krauss, “When Words Fail,” in October 22, 1982, p. 92.

This paper is taken from PhD research Harris is undertaking at Goldsmiths College, London. Her current project title is “Textuality, Forms of ‘Reading,’ and the Encounter of Art.”



Re: *Source*
Christy Gast



This is the cover of my forthcoming book from [NAME] Publications. It’s called “Source,” and consists of 67 images of objects that work almost like sculptures but aren’t for various reasons. This particular image consists of several people, including myself, looking into the unfathomable—a sinkhole that swallowed a nearly 4000 acre lake in North Florida. These men want to go inside.



In her book “Vibrant Matter: A Political Ecology of Things,” the philosopher Jane Bennett writes about the ability of inanimate matter, not to mention sentient beings, to move us and change who we are as people. This is a rock in California. This rock, and several nearby contain natural crevices that were enhanced in prehistoric times to resemble disembodied female anatomy.



The assemblage on the left was not created by man, at least not in a direct or intentional way. It is a tree in the process of being felled by a beaver, in the process of creating a dam, in the process of changing the ecosystem of the subantarctic forest in Chilean Tierra del Fuego that frames this scene. Canadian Beavers were here in 1948 with hopes of spurring a fur trade. On the right is a utilitarian object, a hinge made of sheepskin. Sheep were also imported in the early 20th century.



This is a beaver trap. My book is a book of images, as I said previously, of objects that are like sculpture but not. Perhaps it's better to say they are images that are like sculptures I would like to make. These objects, like Jane Bennet's "Vibrant Matter," point to systems—ecologies and systems of commerce from which we cannot consider ourselves separate.



Here is a shipwreck. It's a steel ship that found its final resting place on a deserted beach on the Strait of Magellan. This giant hulk once moved goods from Asia to Eastern North and South America and back. The Strait of Magellan, like the Argentinean beaver trade, didn't fit into the big picture of global commerce after the construction of the Panama Canal, the same canal that our civic leaders hope will soon reinvigorate the Port of Miami.



As an artist I have a particular interest in these systems, because they are what imbue objects with meaning. By objects I mean refuse, raw materials, assemblages, sculptures, even landscapes. This flea market trinket from the Upper Midwest and the graphic on this rented rowboat paddle, assembled as such, make a brief connection between trade aspirations and ecosystem devastation.



This is a trophy. The Guardas-Parques at Karukinka Natural Park in the extreme South of Tierra del Fuego, which itself is in the Extreme South of South America, are charged with eradicating hundreds of thousands of beavers from the region. In the 18th century, French trappers in North America had no problem bringing the beaver to near extinction. They were so successful that by the time these guys' ancestors were imported into Tierra del Fuego there was no market for their fur, and thus no fur trade to entice young men to become trappers.



They reproduced unchecked for decades, much like the pythons in our own Everglades. This is meat. At Karukinka the Guardas Parques cannot afford to take protein, or any fresh food for that matter, for granted. Imagine the cost of shipping a chicken breast or a head of lettuce practically to Antarctica, across the Strait of Magellan on a ferry and then through 100's of miles of pampas to the forest rangers. In the Upper Midwest, by contrast, these animal parts at a roadside sale read as "vintage accessories."



This taxidermy display, from the same flea market's gun shop, was carefully constructed by a craftsman practicing a trade that is meaningful to very few constituencies. It is also a trophy, but one that stakes a very different claim than the beaver tails hanging from the rafter of a worn-out tool shed. This beaver promises luck, virility and success to the potential purchaser of a muzzleloader, crossbow or hunter-orange accessories.



Jane Bennet says, "Assemblages are ad hoc groupings of diverse elements, of vibrant materials of all sorts. Assemblages are living, throbbing confederations that are able to function despite the persistent presence of energies that confound them from within." This assemblage was made by no one.

Michael DeLucia
by Wayne Adams

Michael DeLucia’s current solo show, spanning both of Eleven Rivington Gallery’s spaces, is about as timely as one can get. DeLucia deftly hits on several recent trends in the New York art world simultaneously with process-based, abstract, sculptural works that are provisional yet strikingly beautiful.

Being process-based, DeLucia’s wall-mounted pieces don’t immediately reveal how they were made. It’s obvious that the artist has carved into the surface of the 4 x 8’ O.S.B board panels, but how this happens with such precision is only revealed in the press release. Using a CNC router to cut elaborate 3-D images on rough wood, DeLucia is able to remove the direct evidence of his own hand from the image and yet maintain a resonance of natural or un-expected feel through the reaction of the wood grain to the machine’s blades.

There remains a proliferation of abstract artwork on the New York scene and DeLucia’s large-scale geometric compositions fit right in. Some of the wall works are completely non-objective, but most contain a single, recognizable 3-D shape (a cube, a sphere) which fills the visual plane. DeLucia’s didactic titles also do little to guide the viewer’s thinking in any particular direction—as seen in the exhibition’s signature piece, “Cube (Projection 2),” 2012. To that extent,1980’s computer graphics come to mind, as well as Sol Lewitt’s decidedly hand-made drawings, construction barriers, minimal painting and sculpture, and Home Depot.

The sculptural quality of the work cannot be overlooked in this show. Not only because there are two somewhat traditional sculptures displayed, but the material and physical presence of the wall work is so imposing that while the graphic images are very rich, they cannot be read entirely as two-dimensional pieces yet calling them sculptures seems over-simplifying.

There is definitely a provisional feeling to the work over all. Constructed of O.S.B. board or plywood, the work has a freshness that is surely to age significantly over time as the rough-cut wood is exposed to the air—not that plywood can’t age gracefully. The wood panels are unfinished, though sometimes painted in solid or two-tone colors or covered with posters before the router’s cutting begins. as seen on construction barriers throughout the city—surfaces that are temporary by their very nature.

Finally, the work filling both galleries is unabashedly beautiful. It is an elevation of everyday materials and the re-contextualizing of graphical forms through the lens of industrial production processes. DeLucia has turned the materials of construction onto themselves and we are all the better for it.

“Michael DeLucia” was on view April 29 - June 2, 2012 at Eleven Rivington, New York.



Cube (Projection 2), 2012, household paint on plywood, 96 x 96in

Sadamasa Motonaga
by Tamsen Greene

Sadamasa Motonaga was an early member of the Gutai group, a postwar Japanese art movement in which a generation of artists, deeply affected by the destruction of the war and the atomic bomb, radically upended traditional approaches to art. The timing of Motonaga’s current exhibition at McCaffrey Fine Arts, his first solo show in New York since 1961, anticipates a major retrospective of Gutai at the Guggenheim next February, in which Motonaga will be included.

Gutai is often aligned with performance and installation but Motonaga, who did experiment beyond the canvas mostly with ephemeral installations of colored liquid suspended in plastic, considered himself foremost a painter. The exhibition at McCaffrey focuses on eight paintings ranging from 1958-2004 (the artist died in 2011). Through this tight retrospective, it is easy to track the development of Motonaga’s unique style. The exhibition begins with two paintings from 1958, each made with poured paint in primary colors mixed with synthetic resin resulting in rich pools of pigment alongside more delicate drips, stains, and brushstrokes. There is a joyful improvisation in these works and the liberating arc of a full-body gesture, akin to the parallel explorations of Abstract Expressionism.

While these paintings are proficient, it is in his later work that Motonaga develops a lexicon of figures that hover between anthropomorphic geometry and “kawaii” cartoons. In “Fufuhaha,” 1979, and “Line,” also 1979, whimsical characters such as a bug-like triangle with scuttling legs, or a curled fist-like shape that looks like a two-dimensional Jean Arp, inhabit groundless worlds of scratches, stipples, and spray paint. A sense of experimentation abounds but the work feels ebulliently resolved. It is also prescient of what would become the defining Japanese style of contemporary art – the worlds of Takashi Murakami, Yoshitomo Nara, and the Kaikai Kiki studio. This is underscored in other works such as “Sakuhin,” 1978, a pared down composition where a floating large round circle looms over Mount Fuji like a cartoon head with licks of red joining it to the black jagged peaks for the mountain. This work seems to anticipate Murakami’s ideas of Superflat, the slick, surface handling of paint that his studio has become known for.

Despite visual parallels with these artists, Motonaga’s world seems free from the sexualized overtones and angst of the later Japanese artists, more like a Shel Silverstein book than a saucy manga. In a time when feelings of anger, impotence and frustration were pervasive in Japan, these painting feel soothing, almost healing. This is especially present in “Lya Iya,” 1972, where a large oblong, blimp shape drifts in a white sky, like a giant pill. The shape is featureless yet seems benign and protective. Other paintings are extremely joyful, such as “Sakuhin,” 1964, an incredible, transitional painting in which Motonaga’s future style literally bursts from his former work. Figures that are just starting to differentiate themselves from abstraction are born from poured forms reminiscent of Morris Louis. In this painting we see Motonaga deeply engaged with abstraction yet already thinking about the forms that will soon inhabit his oeuvre. Sometimes artists are not well known in the United States because they are minor. This is not the case with Motonaga and most of Gutai. Japan possesses deep troves of artists lesser known in the West due more to politics than prowess. Now it’s our turn to get to know them better.

“Sadamasa Motonaga” is on view through June 30, 2012 at McCaffrey Fine Art, New York.



Sakuhin, 1978, Acrylic on canvas, 89.4 x 71.25in

5.7.12 Featured Artist: Champneys Taylor
...something is going on around here, 2011

“...something is going on around here” (2012, films stills on photomural substrate) is a meditation on interrelationships within art space contexts. It consists of nine small prints of stills from Woodstock (the film). Woodstock (the festival) was a DIY commercial venture which became free only when it was evident that far more people were going to attend than the proprietors had planned for. The stills are taken from the first six minutes of the film. During montages which expose the setup of the event (arrival of performers and audience, stage setup, environmental impact, etc.), the soundtrack is the Crosby Stills and Nash performance “Long Time Gone.” This song contains the line “...something is going on around here.”

I’ve had a long-standing interest in music performance films both for their aestheticisms and their functions as cultural-historical markers. The 9 stills presented in this project reflect my interest in subjecting and perhaps reducing these aestheticisms and historical markers to ‘ready-made’ status. I am less interested in viewers’ interpretation of or derivation of meaning (though I encourage both) from the series of stills than in the notion and reality that they will displayed in an art gallery. As a painter I am interested in presenting images which work together by virtue of aesthetic considerations and context. This project maintains that interest, this time within the context of images which are not my own.

Champneys ‘Champ’ Taylor was born in Jacksonville, Florida, in 1970 and lives in Washington, DC. Taylor is a 2012 fellow at the Virginia Center for Creative Arts (VCCA). Between 2005 and 2007 he regularly exhibited work at Cynthia Broan (New York City). His video work was screened at the Armand Hammer Auditorium in 2006 and 2007 as part of the Washington Project for the Arts “Experimental Media” series. In 2000, Taylor co-founded the artists’ collective Decatur Blue, with which he showed works at galleries and art spaces in DC, Baltimore, Philadelphia, and Miami Beach, until 2005. He attended NYU Steinhardt, during which he studied in Venice Italy, and received a Masters in Studio Art in 2004. His work has been exhibited in group shows at Transformer (DC), Millennium Arts Center (DC), Civilian Art Projects (DC), a two-person show at Salve Regina Gallery, Catholic University, and a recent (2011) solo show at District of Columbia Arts Center (DC). His work is in public and private collections in Kansas City, Las Vegas, New York City, Washington DC, Brescia, Italy, and Jacksonville, Florida.

“...something is going on around here” was included in the group exhibition “Mutual Friends” at Present Company May, 2012.

Artist website: champneystaylor.com



...something is going on around here, 2012, films stills on photomural substrate, 4 x 6in, Edition of 10

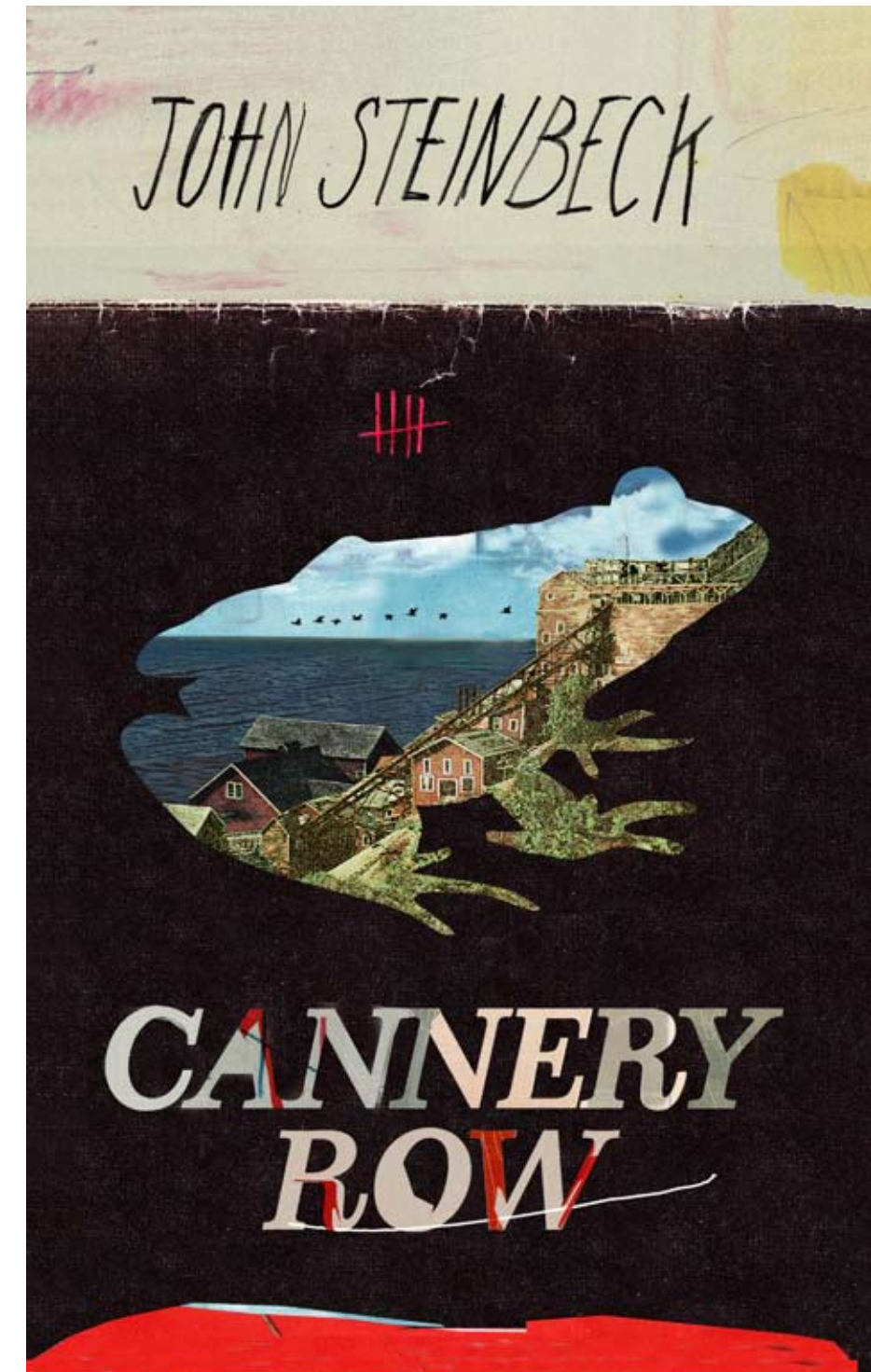


5.14.12 Featured Artist: Kathryn Macnaughton

Kathryn Macnaughton's mixed media work is a combination of collage, illustration, colorful scribbles and found imagery. Her process involves scanning found imagery and compositing them with her drawings to create something more organic. The deconstruction of the imagery suggests a new idea or meaning. Macnaughton's work is a reflection of the subconscious mind and the "characters" she creates are a way of unleashing her true self.

Kathryn Macnaughton is an Illustrator and Graphic artist from Toronto, Canada. She's a graduate from Ontario College of Art and Design with a BA in Illustration. Her clients include Penguin Publishing, *More Magazine*, *Fashion Magazine*, King Snow, Blood is the New Black and Little Burgundy.

Artist website: kathrynmacnaughton.com





5.21.12 Featured Artist: Marsha Owett
"SKINS: East End Of Long Island," 2011

There's a moment after the tide has gone out and the beach is left covered with a newly dried and unblemished layer of fragile sand, and seaweed. This thin crust stays perfect only for a short time, until it is broken by footsteps or a fresh tide. Like rolls of flesh, it has contours and spots. Like skin, it looks completely different up close than from afar.

Skin is the thin veneer that covers the unimaginable beneath it. It's the façade that we show to others. It's a fragile layer that holds everything together. It gets damaged, and then heals itself, sometimes with scars, sometimes as if it is brand new.

Born in Soviet Moscow to a world-renowned physicist and a notorious dissident mother who collected and exhibited illegal "Unofficial Soviet Art," Marsha Owett was exposed to the power of art from her birth. Marsha became interested in photography while studying in England, and at the School of Visual Arts in New York. In 2006, she shot her first series of micro-seascape photographs in Shimodo Japan. In 2011, Owett was accepted to exhibit in two group shows: one in DUMBO, NY, and the other at the Los Angeles Center For Digital Art. In fall of 2011, Owett had her first solo photography exhibition at the New York Center For Photography And Moving Image. The show was named Critics' Pick by *New York Magazine*. Marsha currently lives in TriBeCa with her music executive husband and their two young children.

Artist website: owett.com





5.28.12 Featured Artist: Aaron Hauck

My recent work is a response to a number of things in my life and past artwork. Like most people who come to New York City, I was in awe of the architecture, the layout of the city, and the physicality of the actual city. On many streets the sky is a narrow sliver, the man made structures have blotted out the sky; it is an amazing place. The areas I have used as locations for my paintings are places I stop on a daily basis. With all of the people, traffic, noise, sensory overload, I wanted to get that one moment when there is an absolute quiet, which is a rare and unique thing. Nothing has happened, people aren't trying to be quiet, it's just a kind of pause.

It's interesting the way the city shapes the morning and afternoon sun. I tried to reduce everything to color/light areas. Tried to keep the paint simple to build a complex arrangement. I also limited the people in the paintings, which is a response to most of my prior work where people fill the picture plane and are the main focus point. I love the technical aspect of painting, and cityscapes lend themselves to tackling a lot of different problems, trying to convey a lot of information through simplicity. I used photographs as reference and spent time looking everyday, trying to see. To me these paintings are between the viewer and the city.

Aaron Hauck was born and raised in Brainerd, Minnesota. He has always been intrigued with the act of drawing and that has led him on a path of art making. Hauck attended Minneapolis College of Art and Design, and moved to New York City in 2005. He currently resides in Queens with his longtime partner and fellow painter Sam French and their two dogs.

Artist website: ahauck.com

24th Street, 2012, oil on canvas, 36 x 36in



Taxi on 24th, 2012, oil on canvas, 20 x 20in



Domestic Construction
by Naomi Asselin
6.2012

Fabric, wallpaper, and scissors, oh my! Meet Maureen and Trish, two women with a dream of being creative for a living and made it work! With a melding of fine art, pops of color, innovative construction techniques and a creative use of materials, Domestic Construction creates a tactile experience that can draw out the essence of a space.

Naomi Asselin: For those of us who don't know, who is Domestic Construction?

Domestic Construction: Domestic Construction is a collaboration between Maureen Walsh and Trish Andersen.

NA: What is your mission?

DC: Our mission is to create beautiful things/environments for people to experience. With a melding of fine art, pops of color, innovative construction techniques and a creative use of materials, Domestic Construction creates a tactile experience that can draw out the essence of a space.

NA: How did this organization all come into shape? What was the process like from it just being an idea to now?

DC: We started DC five years ago (we just had our birthday party in May). We were both working separate jobs and ended up collaborating on our first project together. It was a chandelier made out of hair dryers for a salon in the city. We started talking and wondering why how we could do stuff like this full time. We thought there had to

be a need, this was the beginning of DC. We started brainstorming and planning and ended up quitting a jobs a few months later. Things have changed a lot over the past five years and we realize they will always probably change a little but we have finally found our groove.

NA: Most of what you do is based on outside locations, right? What exactly happens at your permanent space in Greenpoint? Could you describe the layout and everything that happens there?

DC: Most of our work is done indoors but we are starting to do a lot more outdoor stuff. We started a garden next to our studio called design.plot. We are using all types of gardening systems to create sculptures, etc. Our actual indoor studio space changes all the time! Some times we are using the space for a video shoot and the next day we are in full production of an event. The place is always changing! We need to change things up from time to time or we get really bored! We have a semi-permanent woodshop in the back and then the front of the space is constantly changing!

NA: Is this all for fun, or do you get paid?

DC: This is our full time job. So yes, we do get paid! We're always looking for new fun projects to get paid for.

NA: You use mostly recycled materials, right? Where do you get everything for your projects?

DC: We like to use recycled materials as much as possible. We kind of collect things as we go. We have quite a stockpile of vintage fabrics and papers. When we go out of town we love going to thrift stores to gather material. Sometimes we will find some stuff on the streets of Brooklyn. Sometimes we get stuff from Build it Green. It depends on



The Brooklyn Bridge Wall, 2010, custom dc wall installation featuring the Brooklyn Bridge, pages from a Brooklyn history book, paper, nails, and string, dimensions variable



the project and what exactly we are working on!

NA: Could you describe your current project and what you hope to have happen after its completion?

DC: Design.plot is a work in progress. It's constantly changing. There isn't really an end date for completion. We want to keep it a space for people to learn and enjoy. Plants are growing and changing through out the season so it looks different every day. We are super excited for the next couple months as stuff starts blooming! We have several events planned for this summer on the lot. A summer theater series the weekend of June 16th is our most exciting one coming up.

NA: What has been the most challenging project you two have worked on? What about your favorite?

DC: The most challenging project that we worked on lately was a taxi cab project for Bravo. We had to turn the interior of ten cabs into little themed environments. We had to completely transform the cabs so when you got inside you felt like you were in a room instead of a taxi. We also only had two weeks to do it. It was very intense and we didn't sleep much but we were pretty pleased and surprised by the final result.

NA: Do you ever have internship or volunteer opportunities?

DC: We do offer internships. We have a couple really amazing gals right now. If you're interested please email us at thegirls@domestic-construction.com

NA: What does the future hold for DC? What are your own personal goals?

DC: We would like to expand DC and get some more work outside of NYC. We would love to get some projects out west, across the country, and then across the world! We are also interested in opening a little retreat center in central America where everything is designed and built by us. It will be somewhere on a surf break so we can escape NYC and surf and enjoy nature. Stay tuned!

Domestic Construction is located in Greenpoint, Brooklyn. More information and upcoming events can be found on their website.

domestic-construction.com

Keep yo head up, 2011, installation for Gowanus Ballroom's Spring 2011 Art + Architecture Show, fabric collection from the past five years, rope cups, dimensions variable



Langhorne Slim, The Way We Move, 2012, music video set design and art direction

